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Why do we find the border between land and water attractive? I believe, the reason is a quality space it presents. The frontier between human and natural worlds, habitable and inhabitable. Standing at the edge of water or strolling along a waterfront we experience the juxtaposition of human and natural scales, between human habitat and the expansive space that is beyond our domination. For me water entering the humanly delineated line represents not just danger to our wellbeing, but also an intrusion into the order we delineated for ourselves. Seaport edge is the front line of defense against the chaos of nature.

Therefore, we must make a decision wither with hold the line or abandon and flee. Because Seaport land does not belong in nature, this project takes a defensive stand, and challenges the power of nature. We shaped it for our benefit. It is unethical to concede this disturbed land back to nature with all its asphalt, concrete and industrial waste of our making. We must be accountable for what we engender and its protection is our responsibility.
Federal Emergency Management Agency maps shows that with 36-inch sea level rise Seaport is completely submerged. While storm surge will roll over seaport and engulf the South End as well. Protection of Seaport and the delta of Bass River is essential in the protection of South End.

Briefly analyzing the topography of the site, we can see that the seaport area is a topological peninsula and as such, it has clearly defined and localized edge and thus, extent of its protection.

The total affected area is 56 million sq. ft, half of which has zoning for transport, followed by industrial and commercial uses.

From the elevation analysis, we clearly see the flat low elevation area of the Seaport that is prone to severe flooding in the nearest future and as such, it jeopardizes not just people and industries of Seaport but the livelihood of South End as well.

The total loss in value is roughly 26 billions of dollars. While the majority of valuable property assets is located in the Seaport, half of land along the waterfront is undervalued, creating significant gaps in property value at the edge thus presenting a problem in financial resiliency of the area.
The project proposes to landfill the piers in order to simplify waterfront and shorten the extent of protective measures. Next, warehouses and low density housing are replaced by new higher density development. The dike is subdivided according to existing programs, i.e., ICA gets a new extension. The three new street arteries are developed connecting Downtown, Seaport and South Boston. The Seaport is integrated into a ‘Boston Walk’ waterfront. The new landfill and freed land is subdivided into city blocks.

The project proposes to rezone the underused low-rise area of Seaport for commercial development.

All interested private parties such as major landholders of Seaport properties and the City of Boston must have an incentive to invest in the protection of the waterfront edge, thus also protecting South End.

Counterintuitively, I posit that by bringing more human capital to the waterfront, instead of driving it away, we bring more interested parties in the resiliency efforts to maintain the status quo between land and rising water levels.
The program of the dike is divided into seven sub-districts: public, museum, shopping, housing facilities, institutional, park zone, and cultural district. Every district gives access to the waterfront and provides facilities for Boston and Seaport. The section of the dike varies, from three levels of shopping and two levels of museum district section organically morphs into elevated park zone with townhouses and ends with cultural district at the tip of Seaport waterfront.

Shopping Section

Shopping is one of the most resilient programs. Even though online commerce is on the rise, people still flock to shopping malls for singular shopping experience. The proposed shopping extension of the World Trade center can contribute a significant amount of money to support the investment in protective infrastructure.
PROPOSED WATERFRONT PLAN

TYPOLOGY A – URBAN PLAZA
Fan Pier park is elevated enclosing recreational facilities and public programs.

TYPOLOGY B – ART DISTRICT
ICA gets an extension gallery that ramps up to the new esplanade.

TYPOLOGY C – SHOPPING DISTRICT
ICA gets an extension gallery that ramps up to the new esplanade.

TYPOLOGY D – HOUSING ON STILTS/ PARK
New mid-rise housing is elevated above the esplanade level letting marshland park under the housing blocks.

TYPOLOGY E – INSTITUTION DISTRICT

Central plaza creates a public space with a direct access to the esplanade.

The tip of the esplanade is formed by raising ground level that forms a park. Townhouses follow the height restrictions of the Boston Logan airport.
A. ELEVATED FAN PIER PLAZA
The esplanade gently steps down to provide access to water and plenty of informal and formal settings.

D. HOUSING EXTENSION OF WORLD TRADE CENTER Pier
The housing typology preserves the original geometry of the piers it stands on. The courtyards in-between buildings direct the view towards the ocean and create a comfortable semi-private space.
C. MARSHLAND PARK & URBAN BLOCK ON STILTS
Townhouses provide a unique experience of living within a park that recreates original wetlands.

The mid-rise housing is put on stilts over the recreated wetland park.
The plaza preserves the original dry dock.

The current pier before ICA is landfilled to create sculpture garden and wetland park.
The client tasked us to develop design for reconstruction of the lobby and auditorium of the Center of Entrepreneurship in the center of Moscow using plywood and acoustic panels in warm tones. Computationally designed panelling system reflect the triangular pattern of the facade. Simplified version of the design in realized in 2017.
The client tasked us to develop the design for the international sister channel of the largest TV channel in Russia. 125 workstations for 9 editorial offices organized around a central recreational zone surrounded by conference rooms of different formats and sizes. Design of the interior takes cues from the traditional Russian architecture mixed with minimalist aesthetics.
The multisensory nature of architecture combines all the arts into a unique product. It deals with the sculptural and pictorial nature, space and time of music, and the motion of dance. My travel was directed at researching this variety of faces that architecture takes. I am interested in aesthetics as an expression of our inner drive for an artistic order. I researched the aesthetics as an interface between a building and observer.

"Ornament" is one of the best tools for such interfacing. Features that we notice in a building, the ones we touch are ornamental in the sense that they communicate a concern and meaning to us, aspects that we can relate to and interact with, qualities that enhance our environment and life. I looked into three aspects of ornament: the perception of ornament, its meaning, and its making.
This project is a forum, agora, amphitheater; a vertical city inside of the city with a unique concentration of knowledge and opportunity. The design is aimed to provide openness, interconnection and maximization of the interaction between the three main programs. As in every city, everything revolves around the main street. Here, it is an atrium that physically and visually activates the programs. The circulation, vertical street, promotes the local horizontal movement within the main program areas and flows into squares which provide an informal setting for chance encounters and knowledge exchange. The areas, such as gym, dining and exhibition facilities, are located in-between the three programs for the ease of shared access. The form of the center takes cues from the iconic skyscrapers of Chicago. It integrates into the city fabric while presenting a new interpretation of the form-follows-function facade and explores openness and human scale.
The Contemporary Art Forum is an open platform, laboratory, and forum for artists of all genres, designed to serve cultural agendas of the modern society and facilitate dialog between artists and the public. The CAF is a space for artists of varied interests to explore and develop new qualities in art. The CAF is a cultural, social, and political forum where creative solutions are found through close interaction between intellectual elite and popular culture.

ART FORUM
40th East St. New York
This project is a reflection on the ideas of Wassily Kandinsky, concerning the fundamental affinity of visual and audial perception, transfigured to architectonic semantics. Thus, the geometric constructs – points, lines and planes, their assemblies of grids, angles, and complex lines are registered through “visual acoustics”, where a composition of visual shapes obtain an auditory properties of voice, tonality and rhythm.
The CAF’s post-industrial site is perceptually disjoined from the urban fabric of Midtown Manhattan by highly busy streets, the FDR-East River Drive, also lacking public domain. The project proposes an intervention that combines the creation of a new public plaza and park coherently connected to St. Vartan’s Park and the U.N. gardens, and the extension to connect with the parks, esplanades, and bikeways along the East River.

Proposing a series of dramatic urban interventions into the NY grid, the same formal methodology was applied to the studies of the site forces. Connecting surrounding disjoint public areas into a unified whole, I want to formally energize and contrast the rigid stability of the grid with the strong, tensed forms of a dynamic formal quality that correspond to the language of the forum.
The overall horizontal composition of the building contrasts the verticality of the New York skyline. The main volume is an intersection of five short and three long gallery spaces forming the grid of the building mass, which relates to the urban fabric of New York. The building’s spatial arrangement is dictated by the utilitarian flexibility and ease of orientation within the space. The stasis of the grid contrasts with the undulation of the roof surface.

Such juxtaposition forms complex cross-intersecting spaces and the complex surface of the rooftop plaza. The roof slopes down to connect with the public plaza giving an access to the public space on the rooftop. The galleries are traversed by the volume of the forum connected to galleries by escalators. The forum’s structure projects into the floating volume containing auditorium, library, and the restaurant overlooking the East River.
The Wellness Center is a proposed addition to the complex and diverse setting of the Cranbrook campus. It finds its place at the end of the primary promenade connecting the Eliel Saarinen’s Art Museum and Natatorium. The building flanks the Natatorium to create a functional connection between the recreational facilities. The building is sunken into the graded landscape. It does not obstruct the view along the promenade, and also benefits from natural thermal insulation.

The building exterior is a simple Cartesian volume. The interior, on the other hand, forms a dynamic axial connection with the nearby lake, creating a symbolic link between the man-made and the natural space for relaxation and contemplation. A narrow "meditative" pool traverses the volume opening the view to the sky. The first level accommodates the main hot pool joint with the meditative pool, yoga studio, and saunas. The second level houses four guest rooms and recreational areas.
The wood façade of the building conforms to the scale of the campus and the nearby pine forest. The vertical planks of the façade vary in width to create richer visual experience, joint by smaller horizontal planks they break down the monolith of the building enclosure. Under the façade’s wooden skin there is a curtain wall insulated by translucent pillows containing strands of extruded white polyethylene to allow natural light into the building.
The origin of the word “community” is the Latin word “Communis” which means common. It is intriguing to note the similarity between etymologies of the word “community” with the word “communication”, which derives from a Latin verb “communicare”, which signifies sharing. Therefore communities can be understood as social constructs composed of people sharing common values, beliefs, and traditions. This project aims at facilitating the formation of strong social and cultural ties within the ethnically diverse Abuja.

Historically, cities and communities were developed around intersections of travel paths and trade routes, as they provided means for exchanging information and other resources. The community center lies at the intersection of pedestrian paths, breaking the rectilinear pattern of Abuja’s grid layout while connecting adjacent city blocks. Two plazas for gatherings, festivals, and temporary markets amplify this intersection, while 361 bronze columns symbolize the ethnic and cultural diversity of Nigeria.
The plan of the building takes cues from traditional courtyard houses of the mud-roofed style of the Hausa people and the common household plans found in the savanna. The inner structure is divided by passages forming three program groups connected by an elongated atrium space. The building employs an array of cooling and ventilation strategies used in the vernacular architecture of Nigeria.
The economic dependence on Russia jeopardizes democratic development and European integration of Ukraine. The demand for new housing is growing every year while the land available for development is limited. Kiev’s authorities have issued a plan by which 60% of the housing projects will be replaced with modern housing by 2030. The question is what this new construction is going to be like?

The Housing projects “Khrushchevki”, built from 1946 until 1985, perpetuated the history of the Soviet rule in Ukraine. They were intended as a temporary solution lasting only for 25 years; nonetheless, in 2011, they constitute 50-60% of housing available for Ukrainians. These structures are wasteful, thermally inefficient, and detrimental for Ukrainian economy since most of its energy is being imported.
This project is conceived with numerous energy saving and production functions and techs in mind. The primal of which is the solar energy generation. The 36-story “power plant tower” is south oriented to producing enough energy to satisfy the demand of its occupants and the local community. The tower features rainwater collection, grey water processing, natural cooling, smart glazing that adjusts its opacity and façade system that balances heat gain and retention. The tower serves as an educational tool for the local community promoting sustainable living and informing the people of the amount of energy being produced, water collected and reused, and the amount of CO2 captured. It could be used as a prototype for a series of such towers on the freed sites in “the Khrushchevka’s Belt” connecting them in a sustainable matrix that rectifies the faults of the past and proposes new eco-friendly future.
This tool shelf helps to organize a typical, usually cluttered, studio space. The shelf suspends from the ceiling to occupy the minimum of area and volume. The form is function driven. The storage space stacks vertically, with the frequently useful tools at the top with more space and the least used at the bottom, thus the spindle like shape. The top of the shelf is at the eye level of a sitting person so the length of the shelf is accessed without a need for a person to bend or fully extend his arm. It also rotating to provide the full lateral access as well. The shelf is cnc-milled out of 3/4” Baltic birch plywood with the precise tolerances for the milled pieces to interlock without gluing thus providing the necessary rigidity and the ability for disassembly if needed for storage or transportation. This shelf is featured on www.behance.net in the Furniture Served category.
The Spa complex is envisioned to create a new recreational place amidst the hectic Moscow scenery. It is located amongst lush greenery of the Sport Complex Luzhniki in the very heart of Moscow. The project consists of five guest houses with the Russian banya with cold pool, Turkish hammam and a separate private courtyard for each house. The houses are accessed through the lobby area with a feature skylights and decorative planting and pools that underline the concept.
The formology of the complex takes cues from the Orthodox tradition of bathing and employs the symbolism of the cleansing cross. The form is the juxtaposition of water, air, and land. Thus softness water and greenery contrasts with hardness of masonry walls, while hyperbolic roofs bridge the two extremes. Finishing their interaction with resultant vapor and steam coming out from the pinnacle of the rooftop.
Clyde’s Wine, a new restaurant in New York, was a fabulous project to partake. I produced multiple study models, CAD renderings, and also worked as a in-house photographer. I contributed to the design of the restaurant’s baffle and colorful liner. However, the most important experience I gained was the exposure to the highly advanced, creative and efficient digital design and collaboration processes employed at Morphosis.
This presentation-study model took 5-weeks of hard work and became a wonderful educational exercise. We had to transfer the digital model into the physical world resolving all the complications occurring in the process. This model is a combination of 3D-printing and laser-cutting, the facade skin is build from the individual plasma-cut metal sheets.
The city of San Sebastian, Spain, organized an invited competition to design entrances for its new subway line. I assisted the designer working on this competition. My responsibilities consisted of the research work and production of the model for the submission. The model is 3D-printed and coated with graphite paint with a rough metal look texture to contrast the chromed entrance.
At SOM, I was fortunate to work with a highly creative team of professionals directed by a design partner Brian Lee. For three months, the team worked on a conceptual design for a multipurpose development project for Qingdao, Central China. My responsibilities included such tasks as CAD, digital modeling and rendering, conceptual diagramming and design assistance. I spent a considerable amount of time at the model shop producing numerous concept and
On a digital side, this internship gave me a strong practical knowledge and experience of Digital Project (Catia) environment assisting Catia professionals with routine tasks. I also obtained valuable technical knowledge coordinating design decisions with in-house engineers and participated in the design development of an entry sequence working with a senior architect on construction drawings, rendering and modeling.